

Miss Lottie Mackenzie

— CINCINNATI, OHIO —

EXTRA

Morceau de Concert

Melrotte.



SAINT LOUIS

Kunkel Brothers

— CINCINNATI, OHIO —

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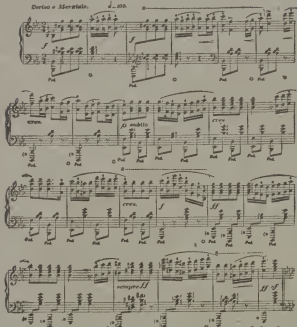
KUNKEL BROTHERS,

612 OLIVE STREET,

ST. LOUIS, MO.

Octave marked that it can be played on octavo ligatures.
Duetto e Moderato. J. 100.

Jacob Kunkel



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HEATHER BELLS—Polka.....Jacob Kunkel, 75

One of the finest salon compositions known. Annual sale exceeds 20,000 copies. Also published as a Duet.

GERMANS' TRIUMPHAL MARCH—
Edition de Concert.....Jacob Kunkel, 60

Very brilliant and effective; by far the most popular march published. Annual sale of over 25,000 copies.

An effective arrangement of the above for less skilled performers is published as well; also a fine Duet arrangement.

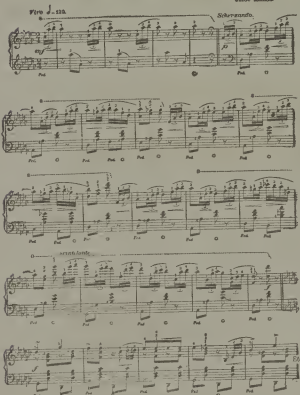
OLD FOLKS AT HOME—
Concert Variations.....Charles Kunkel, 1.00

An unusually effective fantasia on this favorite melody of Foster's. No happier piece for private or public performance; every variation is a gem.

HEATHER BELLS POLKA

(New Revised Edition)

Jacob Kunkel



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OLD FOLKS AT HOME.

Principles de Concert

Charles Kunkel.

To serve a refined and delicate rendition of the piece the various use of the pedal as indicated is imperative.

Moderato J. 100 Introduction. Rte



Tempo.



marcato la modeste



Var. II.



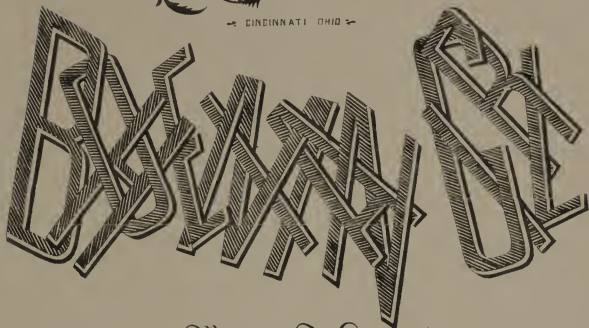
Var. III and Finale.



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TO
Miss Lottie MacKenzie

CINCINNATI OHIO



Morceau de Concert.

Mehrotte.



SAINT LOUIS
Kunkel Brothers
Mammouth Music House

BOHEMIAN GIRL.

(Morceau de Concert.)

Vigorous ♩ - 132.

Claude Melnotte.

ff Grandioso.

pp

Ped.

Ped. Grandioso.

dolce p

cres.

rit.

Ped.

Allegretto ♩ - 132.

(Gipsy's bride)

molte.

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped.

* Ped. *

N. B. To shorten Fantasia go from  to 8 page 6.

Var. Leggiero

5

This musical score is for a piece titled "Var. Leggiero". It is written for piano and features five systems of music. The notation includes treble and bass staves with various musical symbols such as notes, rests, and dynamic markings. The score is characterized by frequent use of pedaling, indicated by "Ped." and asterisk symbols. Fingerings are indicated by numbers 1-5. The piece includes several trills, marked with "tr". The dynamics range from piano (p) to mezzo-forte (mf) and include a "brilliant" section. The score concludes with a "rit:" (ritardando) marking. The key signature has one flat (B-flat), and the time signature is 2/4.

p

mf

brilliant

rit:

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

* *Ped.* * *Ped.* * *Ped.* *

* *Ped.* * *Ped.* * *Ped.* * *Ped.* *

* *Ped.* * *Ped.* * *Ped.* * *Ped.* *

First system of musical notation, measures 1-4. Treble and bass staves with complex fingerings and pedaling.

Second system of musical notation, measures 5-8. Treble and bass staves with complex fingerings and pedaling.

Third system of musical notation, measures 9-12. Treble and bass staves with complex fingerings and pedaling.

*Ped. * Ped.*
 (Then you'll remember me)
 Moderato $\text{♩} = 80$.

Fourth system of musical notation, measures 13-16. Treble and bass staves with complex fingerings and pedaling.

Fifth system of musical notation, measures 17-20. Treble and bass staves with complex fingerings and pedaling.

This image shows a page of musical notation for a piano piece. The notation is arranged in five systems, each consisting of a grand staff (treble and bass clefs). The music features complex rhythmic patterns, including triplets and sixteenth notes. Dynamic markings such as 'cres.' (crescendo) and 'ff' (fortissimo) are present. Numerous 'Ped.' (pedal) instructions are scattered throughout the score, often accompanied by asterisks. The notation includes various musical symbols such as notes, rests, accidentals, and slurs. The overall style is characteristic of late 19th or early 20th-century piano music.

This page contains five systems of musical notation, each consisting of a grand staff (treble and bass clefs). The notation includes various musical elements such as notes, rests, and dynamic markings.

- System 1:** Features a series of eighth-note patterns in the right hand and corresponding bass notes in the left hand. Pedal markings (Ped.) are present below the bass staff.
- System 2:** Includes a forte (*f*) dynamic marking in the right hand and a piano (*p*) marking in the left hand. Pedal markings are present below the bass staff.
- System 3:** Features a series of eighth-note patterns in the right hand and corresponding bass notes in the left hand. Pedal markings are present below the bass staff.
- System 4:** Includes a forte (*f*) dynamic marking in the right hand and a piano (*p*) marking in the left hand. Pedal markings are present below the bass staff.
- System 5:** Features a series of eighth-note patterns in the right hand and corresponding bass notes in the left hand. Pedal markings are present below the bass staff.



(I dreamt, that I dwelt in marble halls.) - 132.

Allegretto.



Harp like

Musical score for piano, featuring five systems of music. The score is written in G major (one sharp) and includes various dynamics and performance instructions.

System 1: Treble and Bass staves. Treble staff has a melodic line with chords. Bass staff has a rhythmic accompaniment. Dynamics: *p*. Pedal markings: * Ped.

System 2: Treble and Bass staves. Treble staff has a melodic line with chords. Bass staff has a rhythmic accompaniment. Dynamics: *p*. Pedal markings: * Ped.



System 3: Treble and Bass staves. Treble staff has a melodic line with chords. Bass staff has a rhythmic accompaniment. Dynamics: *ff*. Pedal markings: * Ped.

System 4: Treble and Bass staves. Treble staff has a melodic line with chords. Bass staff has a rhythmic accompaniment. Dynamics: *ff*. Pedal markings: * Ped.

System 5: Treble and Bass staves. Treble staff has a melodic line with chords. Bass staff has a rhythmic accompaniment. Dynamics: *ff*. Pedal markings: * Ped.

Additional markings include "Allegro 100." and "March." in the third system, and "Ped." markings throughout the score.

The musical score consists of five systems of staves, primarily in treble and bass clefs. The notation includes various rhythmic figures, including sixteenth and thirty-second notes, and rests. Dynamic markings such as *ff* (fortissimo) and *f* (forte) are present. Pedal markings are indicated by "Ped." and asterisks (*). Some systems include fingerings (e.g., 1, 2, 3, 4, 5) and articulation marks (e.g., accents, staccato). The final system includes a section marked "or thus:" with an alternative melodic line. The piece concludes with a double bar line and a common time signature (C).

N.B. To shorten go from  to  page 12

149:13

(The heart bowed down.)

Moderato. ♩ = 88.

With feeling. *p*

Ped. **Ped.* *Ped.*Ped.*Ped.** **Ped.* **Ped.* **Ped.*

Ped.* *Ped.*Ped.*Ped. **Ped.* **Ped.*Ped.*Ped.** ***

*Ped.** *Ped.* **Ped.** *Ped.** **Ped.** **Ped.*Ped.*Ped.**

Ped. *** *Ped.* **Ped.*Ped.*Ped.*Ped.**

Ped. **Ped.*Ped.*Ped.** **Ped.** **p* **Ped.** **Ped.* *Ped.* ***

stringendo

N.B. To shorten go from ♩ to ♩ page 15.

149-13

[illegible]

The musical score consists of five systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Key markings and instructions include:

- System 1:** Starts with a *rit.* (ritardando) marking. The right hand has a *brilliant.* marking. The left hand has a *f* (forte) marking. The system ends with a *Ped.* (pedal) marking and an asterisk.
- System 2:** Starts with a *ff* (fortissimo) marking. The right hand has a *rit.* marking. The left hand has a *f* marking. The system ends with a *Ped.* marking and an asterisk.
- System 3:** Starts with a *ff* marking. The right hand has a *rit.* marking. The left hand has a *f* marking. The system ends with a *Ped.* marking and an asterisk.
- System 4:** Starts with a *ff* marking. The right hand has a *rit.* marking. The left hand has a *f* marking. The system ends with a *Ped.* marking and an asterisk.
- System 5:** Starts with a *ff* marking. The right hand has a *rit.* marking. The left hand has a *f* marking. The system ends with a *Ped.* marking and an asterisk.

The page number 149:13 is located at the bottom center.



CORANADO

Grande Valse de Concert

Introduction.

Moderato $\text{♩} = 100$

L. B. Ewen.

Br.

First Theme.

Second Theme.

Copyright, Kunkel Bros. 1922

SPARKS

Galop de Concert

J. W. Boone

First Theme.

Second Theme.

Third Theme.

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This page illustrates three

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A grand composition. Nothing more effective. Should be in the repertory of all ambitious pianists, as it is a superior concert piece, and is always appreciated by the audience.

SPARKS—Grand Galop de Concert..... J. W. Boone, 1.00

The finest galop written in modern times. Full of life and dash, and brilliant effects. Magnificent exhibition piece. This galop is also finished as a duet that is very fascinating.

Nearer my God, to Thee.

Introduction.

Moderato $\text{♩} = 100$

Julia Rive-king

Br.

First Theme.

Second Theme.

Third Theme.

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The ALPINE STORM is published in regular sheet music form with

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ALPINE STORM

A SUMMER IDYL.

This composition may be called a tone picture of pastoral summer life. All is peace in the Alpine valley where the young shepherd tends his sheep. For the time being, however, he has left the responsibility of the care of his flock to his faithful and well-trained dog, for his mind is now upon the lamb of another flock, Lisette, whose mother's cottage he can see in the distance. He thinks that even now he spies her in the meadow carrying her pet lamb, and he takes up his oboe in the hope that some faint echo of her favorite love song may reach her ears and tell her that Jacques is thinking of her. While he is playing this melody, the distant thunder of an approaching summer shower is heard, too much absorbed in his music or the thoughts of her who is his inspiration, he hears it not and continues to play. A louder rumble, however, recalls him to the present realities of life and the necessities of his flocks charge, and changing his tune, he gives his dogs the signal to drive the flock under shelter. Hardly is this done when the rain begins to fall and the storm's precursor, the wind, to hiss through the mountain pines. Soon the storm breaks in all its fury, the mountain torrents leap from rock to rock, the trees twist their arms as if in agony and bend before the Storm King as if asking mercy at his hands. Their prayer is heard. The Storm King departs, the sun breaks through the clouds; a million rain-drops sparkle like diamonds on each tree the birds twitter to their mates in the branches; the young shepherd signals his flock to return to the pasture and resumes his song to his love in the distance, while the faint and fainter rumble of the thunder tells that the storm is now disappearing in the farces.

The young shepherd plays a love song upon his oboe.

Charles Kunkel, Op. 105.

Moderato. #2-134.

una corda (soft Pedal.)

use the Pedal carefully as indicated

The thunder of a distant storm mingles with the pastoral melody

tre corde (without soft Pedal.)
The Thunder becomes more distant.

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The shepherd gives a signal

una corda
tre corde
echo
una corda
tre corde

to his dog to bring the flock under shelter.

una corda
tre corde
echo
una corda
tre corde

una corda
tre corde
echo
una corda
tre corde

The rain begins to fall.

Etc.

Here follows the Storm as described.

NOTE.—At A a terrific thunder crash is to be heard. This is effected by striking with the p.w.m. of the left hand, in the lowest bass, *f* all the keys possible, after which the roll of the thunder continues as written. This crash, well executed, produces an immense effect.